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HANDBOOK

TO ACCOMPANY A

COLOR SCHEME

FOR THE

KINDERGARTEN

BY

ROSS TURNER



MAY 21 1896

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THE PRANG EDUCATIONAL COMPANY

Boston New York Chicago

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COLOR SCHEME

FOR THE

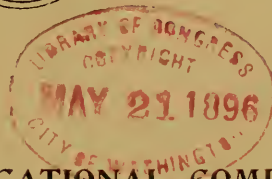
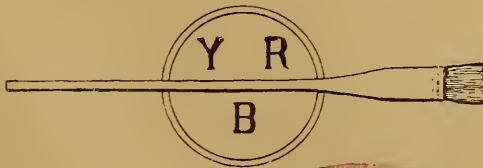
KINDERGARTEN

BY

S. ✓

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AUTHOR'S PREFACE.

HAVING noticed the great fondness of children for color and the great pleasure which kindergarten children take in the use of color in their occupations, I have thought that some plan for the guidance of teachers in the use of colored paper and other color material might be acceptable.



As I have met teachers in the kindergartens and in public and private schools, I have found them waiting and eager for light, and desirous of any suggestions and help that could be offered. I have, therefore, after very earnest

study, embodied my thoughts on the use of color in the kindergartens in a chart for the school-room walls, and have given some definite directions as to its use in the text of this manual. To these I have added some suggestions with regard to the use of the brush.



I take the purpose of color work in the kindergarten to be to cultivate the color perception of the child, to awaken him to a sense of beauty in color and to develop æsthetic activity — to lead to an enjoyment of color harmony and to its production. It is impossible to train for production of the beautiful without training for appreciation of the beautiful.



We should try to develop in every child the artistic or creative faculty, and the stepping-stone to a right expression of this faculty is a proper

appreciation of the use of color. So we must teach the child the object and value of colors, and the natural combinations that lead to the harmonious use of color in everything that comes into everyday life.



There are discords in color as strong as those in sound, and which produce as rasping and wearing sensations. There are also chords and melodies in combinations of color which are as satisfying, inspiring, soothing and restful in their harmony as chords and melodies in music. If the children can be led to see and appreciate these color chords and to create beautiful color combinations, there need be no fear of their taking pleasure in making harsh and disagreeable arrangements of colors.



While believing wholly and heartily in the use of the brush for the expression of color, I

feel also the great need of the presentation to the children of standards or types of color, and I know no better way of doing this than by the use of colored paper. It would seem that the natural love and appreciation of good color in a child might be dulled and corrupted by the presentation of crude colors, as the organs of sight and hearing are by dazzling light and harsh noise. The types of color given to children should therefore be selected with great care. I have chosen The Prang Standard Colors for use in what I have to offer. I submit the following scheme, hoping that it may lead the children to a love for, and an appreciation of, beauty and harmony of color—a spiritual enjoyment.

ROSS TURNER.

MARCH 31, 1896.



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COLOR.

THERE are three things which young children especially enjoy — sweets to please the taste, color to delight the eye, and sound to satisfy the ear.

Color is one of the natural things that belong to everybody — it gives character to the external appearance of all things. In the art of a primitive people, color is a strong characteristic. The earliest tombs and temples, those of Egypt and of Etruria are highly decorated in color. It seems to be one of the earliest delights of childhood, and similarly enters into the earliest art-expressions of the race. A subject that makes such a strong appeal to the nature of the child is well worthy of study and development.

Color-study has, however, often been too complex; it should be very simple in the kindergarten, for the eye is then only beginning to be sensitive to color and receives only simple color impressions. The color effect produced from the refraction of light by a prism is interesting and beautiful in general impression, but it

is too transitory for color study; moreover, only pigments and pigment effects are universally available for the development of the color sense and for color use; they must, therefore, be relied on for color instruction. Colored paper seems to be the best medium obtainable for the purpose; this is already recognized in the kindergarten. Its judicious and sympathetic use, so as to bring out its full value and to prevent harmful results, is of great importance.



COLOR SCHEME FOR KINDERGARTEN WORK.

This color scheme, presented in the large color chart for use on the wall, and in the smaller chart shown on page 13, is intended as an aid toward harmonious color work in the kindergarten occupations. It is well known that certain color combinations are pleasing, while others have a very unpleasant effect. This chart presents a general plan for securing good color effect in combinations as well as for preventing harsh and crude arrangements, by the use of a harmonizing undertone with the brighter colors.

The suggestions given in the following pages will be found applicable in all kindergarten occupations into which color enters, but especially in the folding, weaving and paper cutting. It will be observed that the whole scheme is based upon the kindergarten principle of mediation to promote harmony.

Two colors which would be very unpleasant in combination, can be so harmonized by a mediating gray as to produce most beautiful effects. The one thing that you will find in very good decorative art, the Japanese art especially, is that there is always a compensation or balance of some neutral color.

ARRANGEMENT OF THE CHART.

The pigmentary primaries, Yellow, Red and Blue, have been taken as the three distinct colors of the triangle, and seven intermediates showing the flow of color between these have been placed on each side of the triangle. The whole presents the color unit of twenty-four colors.

Yellow is at the apex of the triangle, as it is the color containing the most light and thus appealing most strongly to the children. Passing down the left and lighter side of the triangle through the intermediates to Orange and to Red, across the base to Violet and Blue and up the right side to Green, Yellow is reached again, making a complete unit of color.

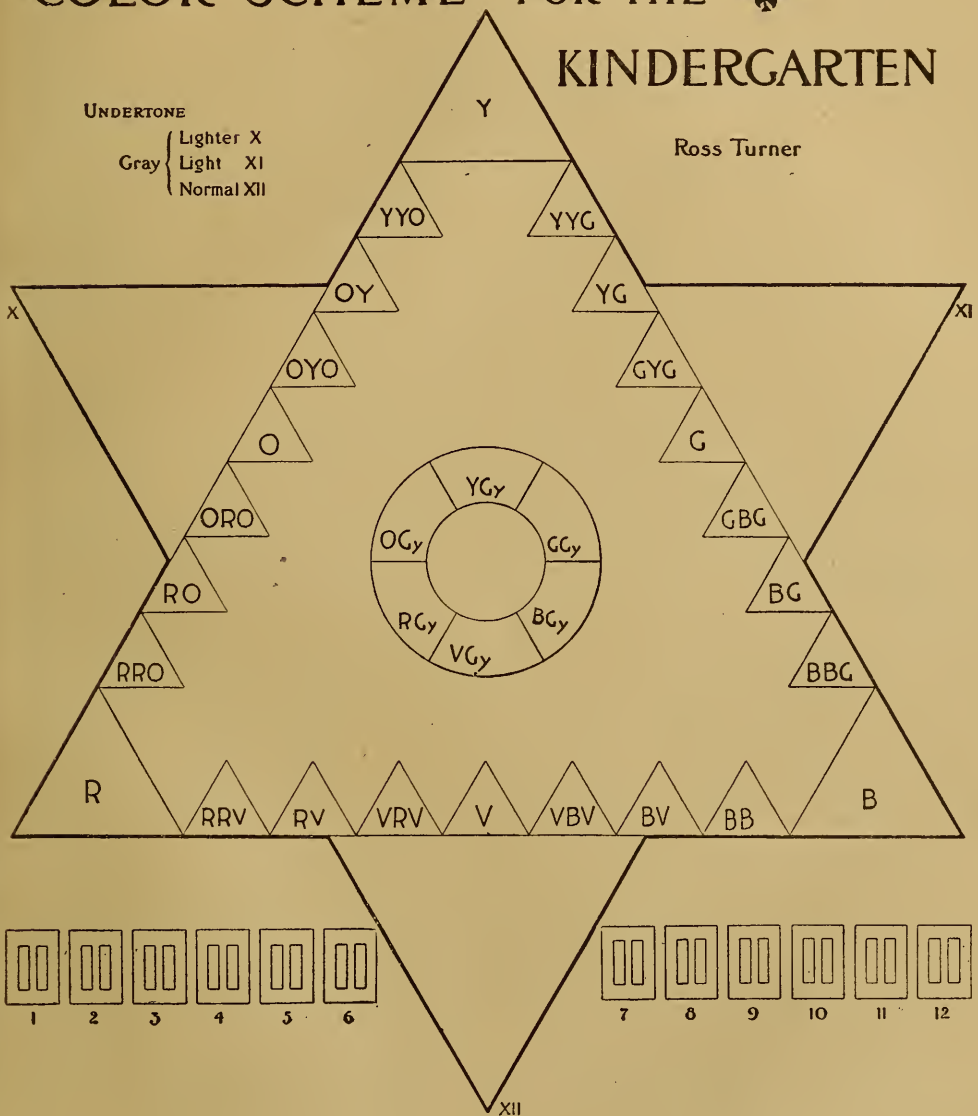
On each side of the triangle there is placed a triangle having the tone of neutral gray best suited to harmonize with the colors on that side of the large triangle. Below, pairs of colors are arranged on a harmonizing ground or undertone of gray.

In the centre there is a disk of neutral gray, surrounded by the six leading colors broken by gray — Red Gray, Orange Gray, Yellow Gray, Green Gray, Blue Gray, Violet Gray. These Grays are frequently called broken colors. They give a suggestion for higher work in schools and kindergarten training classes.

COLOR SCHEME FOR THE KINDERGARTEN

Ross Turner

UNDERTONE
 Gray {
 Lighter X
 Light XI
 Normal XII





POINTS OF COMPASS.

NAMES OF THE COLORS.

Six of these colors are known as the six *leading* colors—the six colors given by Froebel in his first gift:

Yellow (Y)

Violet (V)

Orange (O)

Blue (B)

Red (R)

Green (G)

The six leading colors give the basis for the names of the twenty-four colors of the unit. Half-way between the six leading colors lie the six *intermediates*:

Yellow Orange (YO)

Blue Violet (BV)

Red Orange (RO)

Blue Green (BG)

Red Violet (RV)

Yellow Green (YG)



POINTS OF COLOR.

Between these are the *inter-intermediates*, taking their names again from the six leading colors:

Yellow Yellow Orange (YYO)	Violet Blue Violet (VBV)
Orange Yellow Orange (OYO)	Blue Blue Violet (BBV)
Orange Red Orange (ORO)	Blue Blue Green (BBG)
Red Red Orange (RRO)	Green Blue Green (GBG)
Red Red Violet (RRV)	Green Yellow Green (GYG)
Violet Red Violet (VRV)	Yellow Yellow Green (YYG)

This illustration of Points of Compass, on page 14, and that of Points of Color, on page 15, make this nomenclature readily intelligible. There are four leading points of compass; in this nomenclature there are six leading points of color.

HARMONY THROUGH A MEDIATING UNDERTONE.

In the arrangement of the chart it is not intended to carry out a color scheme on a scientific basis, but to show by the use of certain well-known colors, how to produce a harmonious relation of these to each other. Thus it is hoped to point towards harmony while avoiding as far as possible what might be considered as prescriptions for color combination.

Any color can be combined with its tints with pleasing effect, if the scale of color is good. But the difficulty of combining two colors with harmonious results suggests the necessity of a mediating color that shall serve to establish a pleasing relation between them. To this end Neutral Gray, as being of more general application than any other color, has been selected as an undertone. As tone value is a very important factor in harmony of color combinations, three tones of the Neutral Gray have been employed, the Normal, the Light and Lighter tones, designated on the chart as X, XI, XII.* To suggest their use, triangles

* These tones are also designated as Neutral Gray (NG), Neutral Gray L (NG L), and Neutral Gray LL (NG LL).

of these tones have been placed on the sides of the color unit — each tone having been placed near the range of colors with which it will make the most agreeable combination.

Thus, the undertone X (Lighter Neutral Gray) combines most agreeably with the colors from Yellow to Red; the undertone XI (Light Neutral Gray) with the colors from Yellow to Blue; and the undertone XII (Normal Neutral Gray) with the colors from Red to Blue.

As a further aid toward the selection of harmonious combinations a series of a dozen pairs of colors is shown at the lower part of the chart with a tone of gray which serves best as an agreeable mediant. It will be noted that the first four pairs from Red to Yellow Orange are arranged on the undertone X (Lighter Neutral Gray), the second four on the undertone XI (Light Neutral Gray) and the last four on the undertone XII (Normal Neutral Gray).

Other mediants are suggested in the central disk on the chart, composed of the grays resulting from the

mixture of gray with the six leading colors of the color unit. These grays are known as

Yellow Gray (Gy)

Orange Gray (O Gy)

Red Gray (R Gy)

Violet Gray (V Gy)

Blue Gray (B Gy)

Green Gray (G Gy)

Arrangements may also be made with colors that are opposite on the chart—for instance, Red may be combined harmoniously with any of the colors on the opposite side of the triangle and a mediating undertone of gray.

It will usually be found productive of the most harmonious results in all the combinations to have the mat in gray and the strips in color, thus furnishing a central and harmonizing background for the combinations of color.

The suggestions given above concerning combinations of colors, while of definite value, cannot be considered prescriptive or restrictive, for much is still left to the taste of the kindergartener, as the harmonious result will be greatly influenced by the relative quantities of the colors used.

A combination of a very little of one color and a much greater quantity of another with a gray may be very agreeable, when a combination of equal quantities of the two colors might not be as pleasing. When strong primary or leading colors are used, the amount of strong color should be less than that of the dulled colors. For instance, a thread of yellow with a much broader mass of dull green, supplemented by gray, gives a charming effect. A smaller quantity of the active colors, Red, Orange and Yellow, should be used than of the passive colors, Green, Blue and Violet. Generally, equal quantities of different colors harmonize when the colors are equal in tone value. Consider, then, quantity or space value, as well as color in making any combination.

Study beautiful color-effects everywhere in nature and in art, so as to be ready to lead the children to put away the crude and the glaring, and to enjoy with them the beauty of harmonious color.

ORDER OF USE OF COLORS.

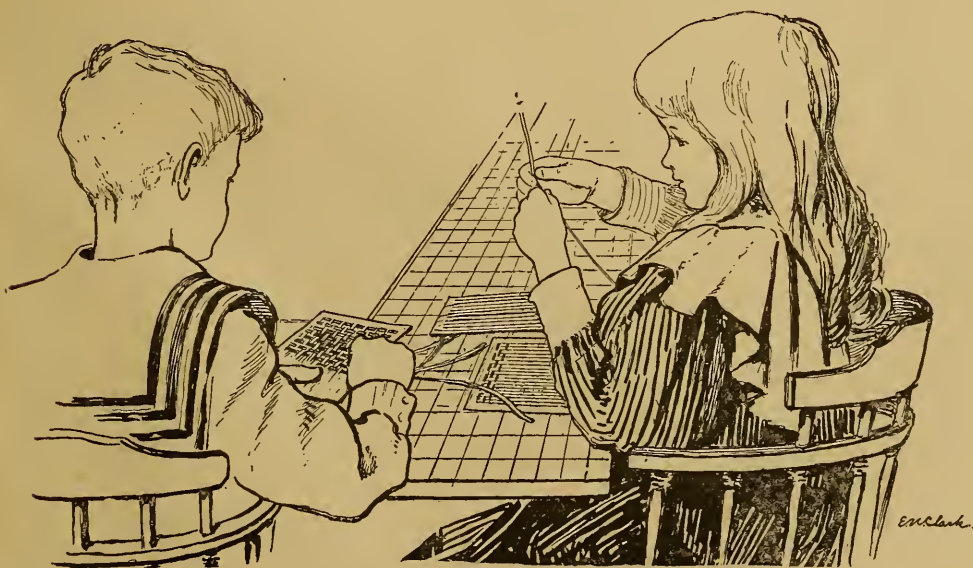
In practice it will be found well to begin by the use of but one of the six leading colors, Yellow, Orange, Red, Violet, Blue, Green, at a time with Gray. With a single color any of the three Grays may be used according to the effect desired and the amount of positive color used. If a bright, strong effect is desired, use a Gray contrasting in strength of tone with the color used; if a more quiet effect is desired, use a Gray which has about the same strength of tone as the color used. Combinations of two colors and then of three may be taken. The use of a leading color with an intermediate in its own range or with another leading color will be harmonious with the undertone gray for that particular range. These combinations are seen in tabular form on the next page.

The full color of the normal tones is better fitted than the tints of a color to develop color-perception; for the normal tone of a color fills the eye and acts with more certainty and directness than the tint. Therefore, work should be given in the normal tone of a color before work in the tints of that color.

HARMONIES OF COLORS WITH UNDERTONES.

Gray X	Gray XI	Gray XII
Y-O	V-R	G-BG
Y-R	RV-BV	etc.
O-YO	B-R	
O-RO	B-RV	
O-R	etc.	
etc.		

If care is taken to make the undertone gray of the design the dominant quality, the result will be generally more satisfactory than if one of the more positive colors dominated.



COLOR FEELING RATHER THAN THEORY.

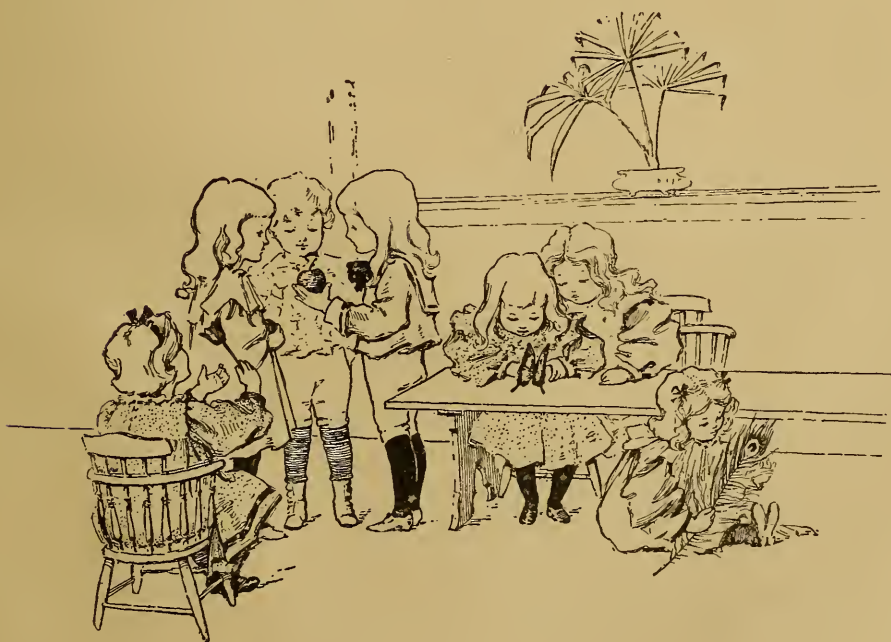
It does not seem advisable to make any rule in color work too arbitrary or exacting, permitting always a very liberal latitude for the natural feelings of both teacher and pupil. It is noted that people less civilized than ourselves, and also young children, frequently show a fine feeling for harmonious arrangements of color.

The teacher will be wise to encourage and cultivate this perception and enjoyment of harmony as much as possible among the pupils, avoiding too many theories of color, and depending upon natural feelings, trained through the study of beautiful colors and objects, as the safest guides to produce the best possible results.

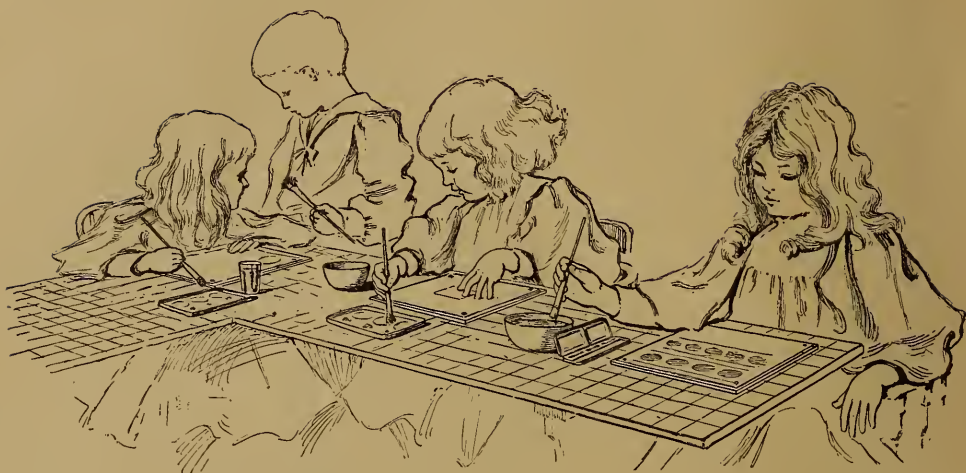
The whole world of color in nature lies open before them. The blue sky, the green leaves and grass, the rainbow in the heavens and in the water-drop, the lovely gray cloud, the brilliant insect, the bright flower, the gay feather, the alluring shell—all win the hearts of the children by their exquisite color. Many of these beautiful things can be brought into the kindergarten and will afford the children pure delight; they will be the complement and supplement of the work in color in

the various occupations. And so the children's sense of the beautiful will daily grow.

Harmonious combinations may be shown to children and occasionally imitated by them. Children may also indicate their preferences as to the results of various color combinations. Beautiful color effects in textiles or in the grouping of colored vases with drapery will give much pleasure to the children and will increase their appreciation of the beauty of harmony.



USE OF WATER COLOR.



The children delight to see color and their pleasure is heightened when they are allowed to produce it, so to speak, with the brush. The efforts of the children with the brush are necessarily child-like, as all their efforts are, but their attempts should not be judged unprofitable. The color-sense is being constantly developed in range and delicacy of perception by such exercises.

A simple palette* of three colors, Yellow, Red and Blue, will serve them for all early work. Aim at first

* Palette is here used to signify a range of colors.

to make the children acquainted with their materials and how to use them. This is best accomplished by giving them simple geometric figures, a circle, a square, a triangle, an oblong to cover with a flat wash of color. (See Plate I.) Yellow is a good color to begin with, as it works more easily in flat washes than the other colors. Give each a sheet having one figure upon it as a standard; let them cover this figure with a flat wash, and then repeat the figure with the brush. The illustrations, Plate II, Figs. 1 and 2, show how this may be carried out. The sheet may be fastened to a white-wood board, or pulp board, with thumb-tacks. Chil-



dren should be made familiar with the use of a broad brush, the handle to be about seven inches in length. Avoid the use of either short *brushes* or *pencils*.

Do not have the children sit too close to their work. Let them draw or paint from the *shoulder* and *elbow*, rather than from the wrist.

Allow the children a liberal amount of *colors*, *paper*, etc., guarding against any misuse of material. Instruct

them to *use* everything to *an end*, to accomplish something definite, to express some idea, if possible, in any attempt at drawing, color work, or weaving colored papers.

Nothing should be used for play or pastime in color-exercises. Whenever a child is in that mood, give it something entirely different to work upon.



Have the children aim to get pure, full color, not muddy or mottled. Each child should have his little cup of water and a simple tin plate or palette to work from, illustrated above. The younger children might have liquid color given them from bottles—older ones could use color from cakes in boxes, each child having his own little box. It is well for the teacher to have a sponge or blotting-paper at hand to take up excess of water or color in the brush.

A variation to the work above suggested with the geometric figures would be found in having a single large figure in the middle of the sheet to be covered

with a flat wash — a border at the outside of the sheet to be invented by the children and painted in directly with the brush. (See Plate II, Figs. 3 and 4.)

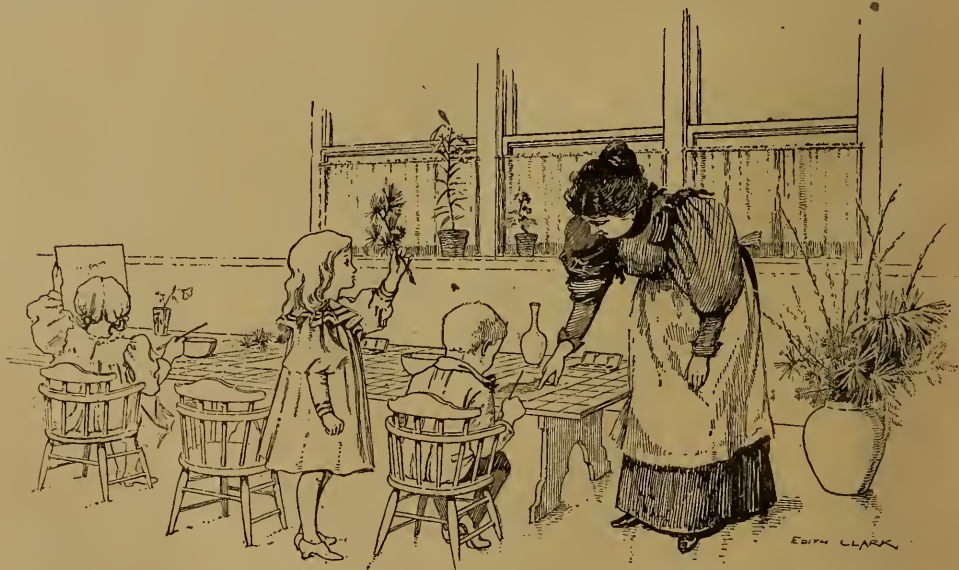
When the children have painted the simple geometric figures mentioned, decorative figures, such as the quatrefoil, the trefoil and the Greek cross could be used in a similar way. (See Plate II, Figs. 5 and 6.) And any of these figures could be painted in borders invented by the children. Examples are shown in Plate III.

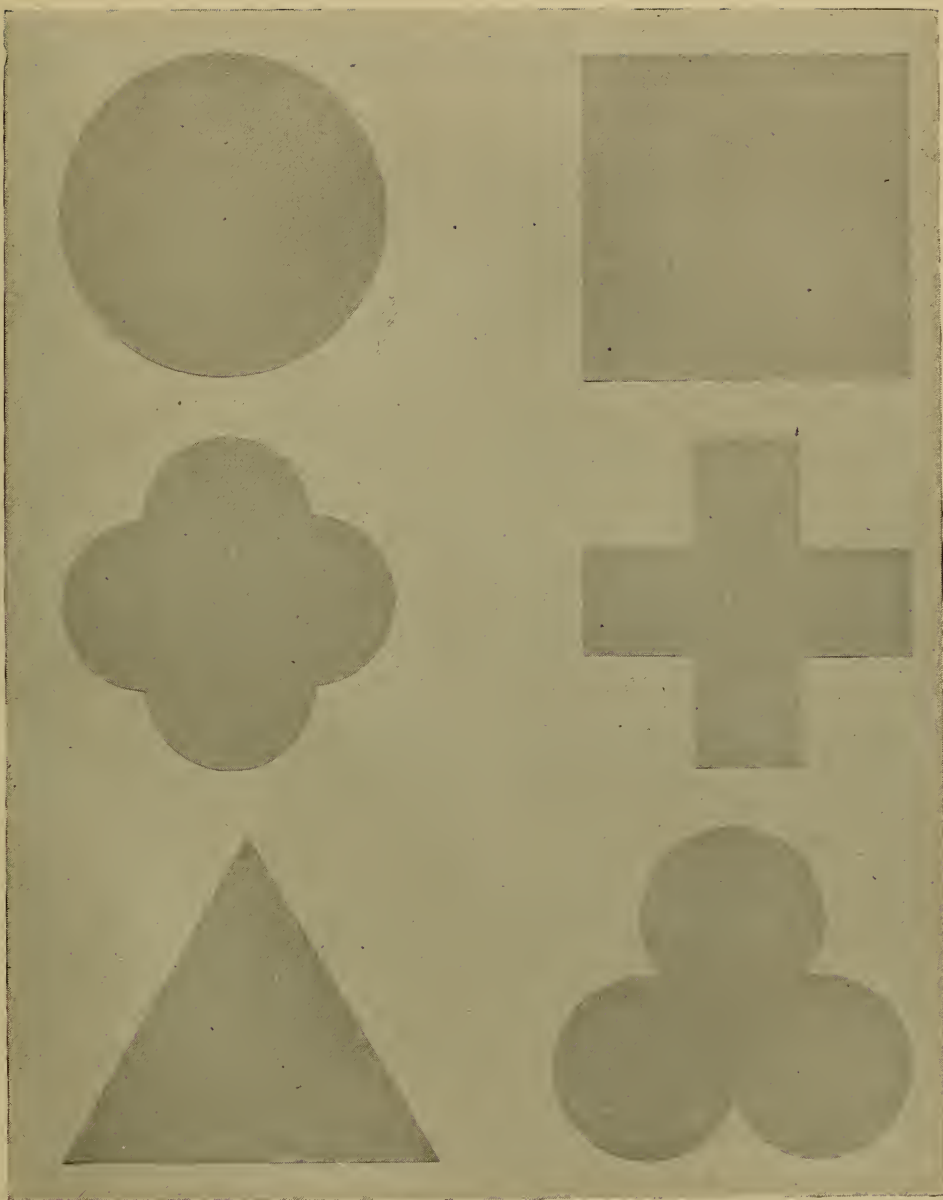
When they have had some experience in putting on color, give them objects, such as flowers, plants, pottery of graceful artistic shape and good color to work from. Let the children make the work from these objects very simple, in flat Japanese effects. Simple expression in color is much better and much more truly expressive of childlike feeling than ambitious attempts at shade and roundness. Young children doubtless see color generally in simple flat masses and should be encouraged to express it so.

Give the children a good deal of latitude in their painting, but always leading towards a possible form of

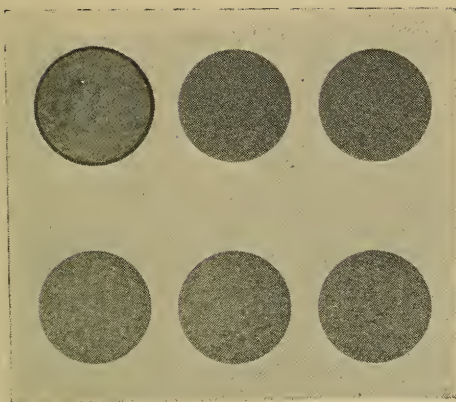
decoration. We need to study more the decorative, the simpler form of painting.

There is nothing which delights a child so much as a color-box, and if it could be put within the reach of every child, important results might be reached. In Japan the children are instructed at a very early age, and painting is one of the principal forms of education. If, as teachers, you will undertake this matter with a desire of getting only the best and having the best in all branches of color work, you will have the satisfaction of knowing that you are not only doing something that will give yourselves pleasure, but that its influence over the next generation will be immeasurable in establishing a general sense of art and art standards.

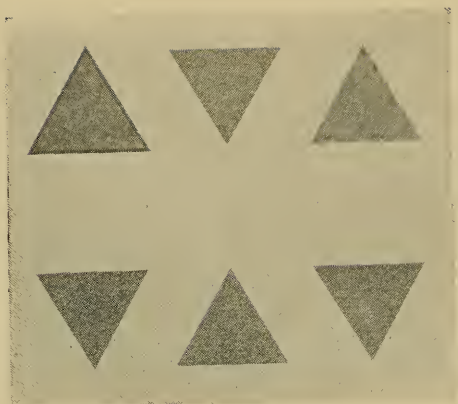




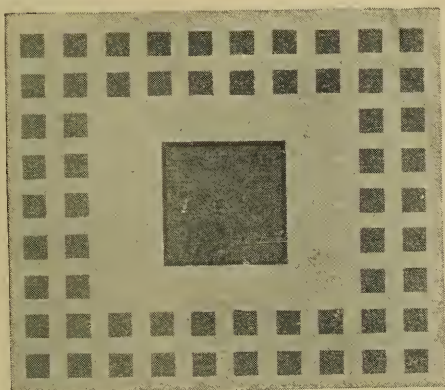
GEOMETRIC FIGURES IN FLAT WASHES.



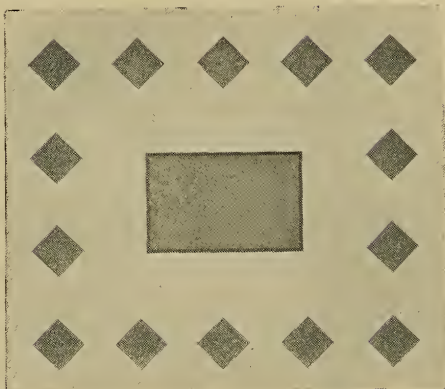
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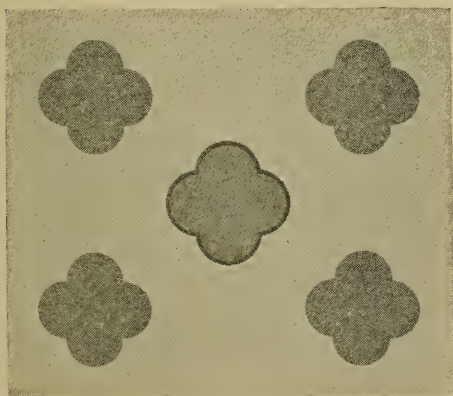
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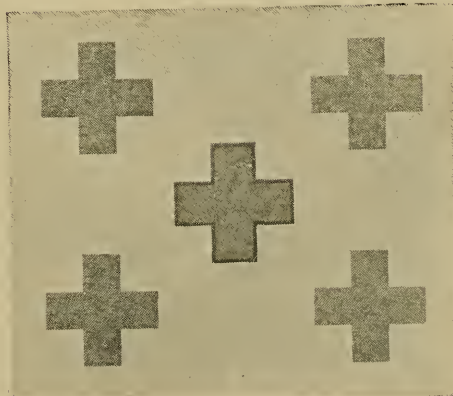
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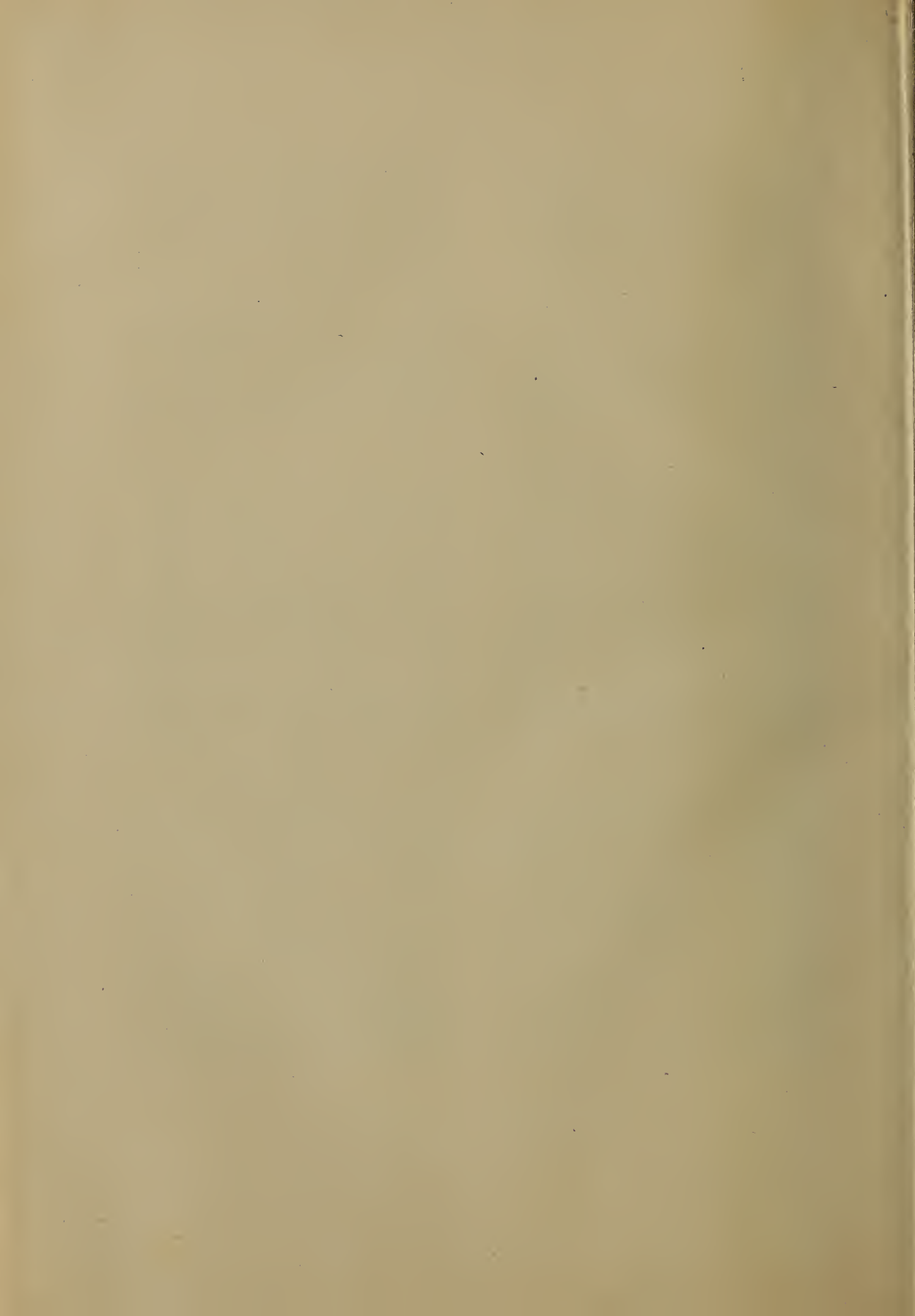


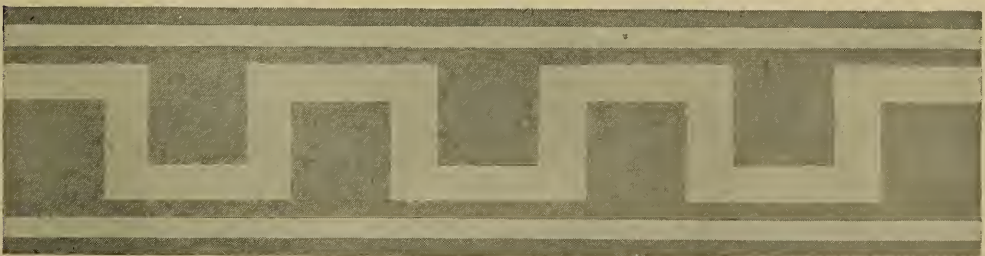
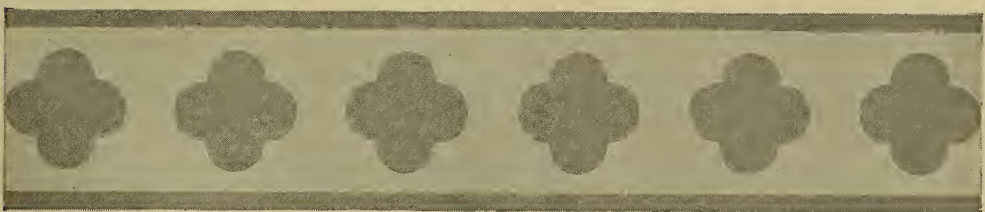
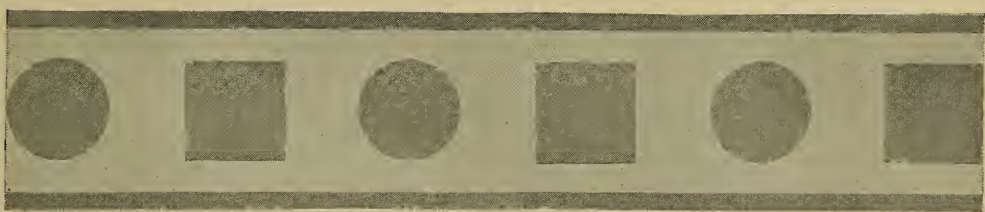
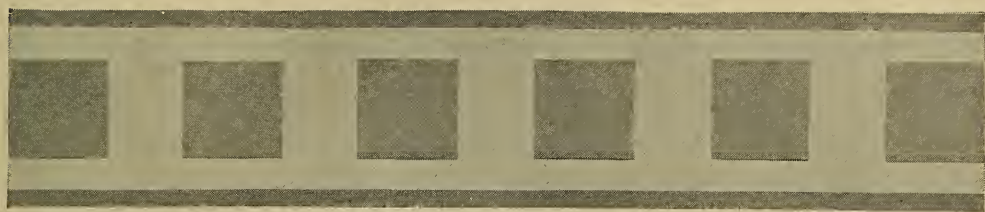
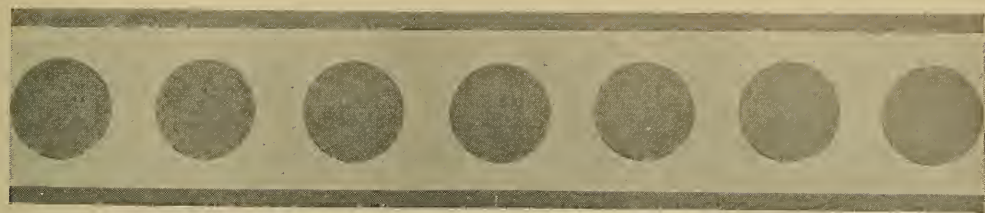
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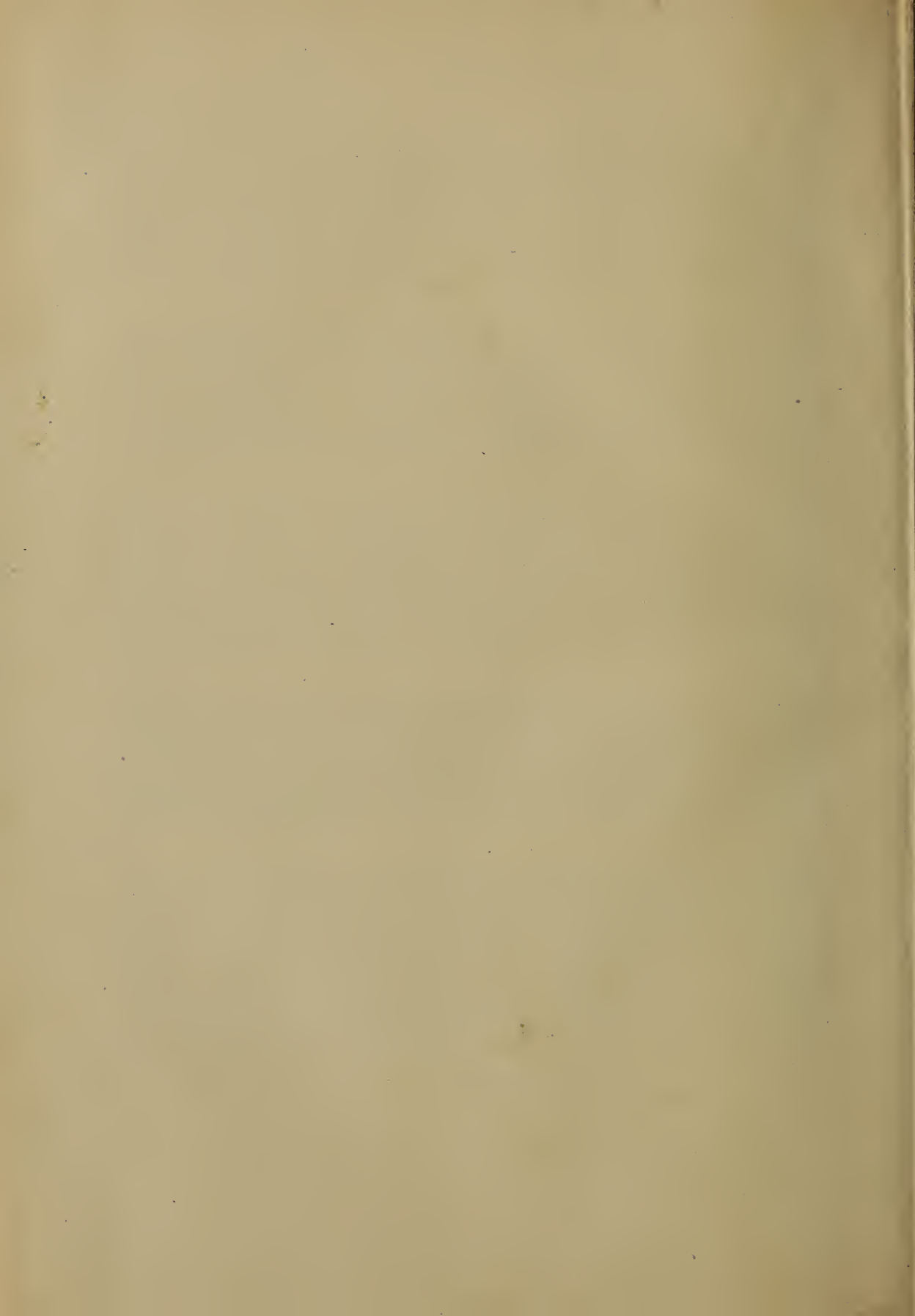
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ARRANGEMENTS IN FLAT WASHES.





BORDERS IN FLAT WASHES.



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